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BANGOR

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BANGOR CATHEDRAL FROM THE NORTH-EAST

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THE CATHEDRAL CHURCH OF

BANGOR

AN ACCOUNT OF ITS FABRIC AND A BRIEF HISTORY OF THE SEE

BY PEARCE B. IRONSIDE-BAX

AUTHOR OF "THE CATHEDRAL OF ST. ASAPH," ETC.



WITH XXIV ILLUSTRATIONS

LONDON GEORGE BELL & SONS 1907

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PREFACE

THE ancient Cathedral of Bangor in North Wales stands as a monument to the architectural skill and zeal of Churchmen of the distant past. Its history has been a difficult matter to elucidate owing to the scarcity of documents in general, and the evidence of former times is necessarily lacking, though interesting associations are numerous. The list of occupants of the see contains many famous names. The Author's chief references have been Browne Willis's "Survey of Bangor," published in 1721—an invaluable work—also Storer's "Cathedrals," published in 1819. The account of Bangor, in Murray's "Handbook to the Welsh Cathedrals," has also been a standard book of reference. To the Dean of Bangor and to Mr. Pryce, the Chapter Clerk, the author tends his thanks for their kind assistance, and to Mr. T. Westlake Morgan (former organist) he is deeply indebted for the account of the organ and music. The photographs of the old prints were taken from the author's own collection, and the rest of the illustrations were photographed by Mr. Wickens of Bangor.

P. B. I.-B.

March, 1907.

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CONTENTS

CHAP.		PAGE
I.	HISTORY OF THE BUILDING	15
II.	THE EXTERIOR	25
III.	THE INTERIOR	31
IV.	THE LIBRARY	43
V.	THE SERVICES AND ORGAN	45
VI.	HISTORY OF THE SEE	55
	INDEX	62

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LIST OF ILLUSTRATIONS

	PAGE
BANGOR CATHEDRAL FROM THE NORTH-EAST	*Frontispiece*
ARMS OF THE SEE	*Title-page*
BANGOR CATHEDRAL: THE NORTH SIDE	14
THE CATHEDRAL IN THE SEVENTEENTH CENTURY	15
BANGOR CATHEDRAL ABOUT 1740	19
BANGOR CATHEDRAL FROM THE SOUTH	24
THE WEST ENTRANCE	25
THE SOUTH DOOR	26
THE NORTH DOOR	27
THE NAVE, LOOKING EAST	30
THE INTERIOR FROM THE WEST END	31
THE NORTH AISLE	32
THE SOUTH AISLE	33
THE FONT	34
THE CHOIR, LOOKING WEST	37
THE ALTAR	39
THE TOMB OF OWEN GWYNEDD	40
THE BANGOR MISSAL	42
ILLUMINATED FRONTISPIECE OF THE MISSAL	42
THE CHANCEL	46
THE SOUTH TRANSEPT WINDOW	47
THE PULPIT AND CHANCEL	53
THE CATHEDRAL GATEWAY AND THE CANONRY	54
GROUND PLAN	*End*

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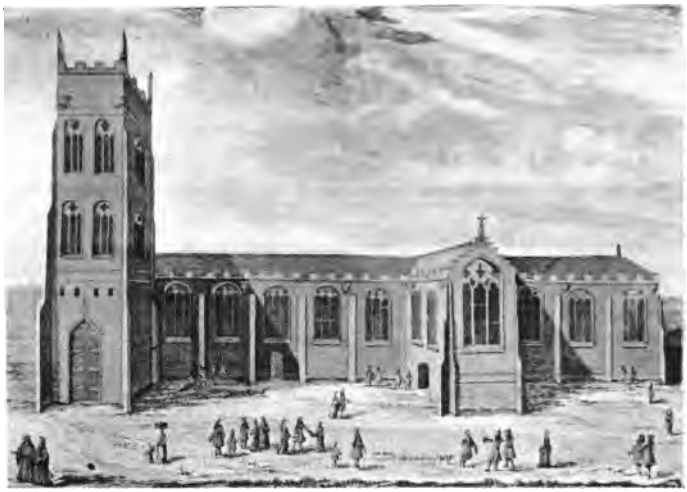
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J. Wickens.] [*Photo.*

BANGOR CATHEDRAL: THE NORTH SIDE

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THE CATHEDRAL AS SHOWN IN A PRINT OF THE XVII CENTURY

BANGOR CATHEDRAL

CHAPTER I

HISTORY OF THE BUILDING

BANGOR CATHEDRAL is somewhat unfortunate in its position, though the surroundings are extremely picturesque. "The Church of Bangor is situated in a valley with pretty high hills about it to the south-east and north-west; the sea is open to it about a league distance. . . . It stands in a church-yard which is indifferently large, enclosed with a wall, and almost surrounded with a pleasant plantation of ash and sycamore trees about it." Thus Browne Willis begins the description of Bangor Cathedral in his "Survey," dated 1721, and much the same applies now. It lies in a deep hollow, and for this reason cannot be seen by the visitor till close upon the edifice, which causes a certain disappointment at first sight. From the outside it presents a

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mean and uninteresting appearance, and entirely lacking the architectural features usually comprehended in a cathedral. But, as in the case of St. Asaph, the associations are full of interest, and we are on hallowed ground.

Of the early history of the cathedral church little documentary evidence remains, and facts are very few. Apparently a monastery was founded in the year 525 by Daniel or Deiniol, the son of Dunawd ap Pabo, "a college in Carnarvonshire for the institution of youth and the support of the clergy of this part of North Wales," as Browne Willis expresses it. About the year 550 the see of Bangor was created, and Daniel was consecrated the first bishop by Dubritius, Archbishop of Carleon. He was recognized as a saint, though no actual life of him exists, and he died about the year 584. From this time till the eleventh century there is no authentic evidence, and who were Daniel's successors in office during that period is very doubtful.

The name Bangor or Banchor, the head or chief choir—a supreme society or college in fact—seems, when Christianity was first established in Britain, to have been a common appellation. Bale and Pitts assert that one Elbodus was nominated to this see about the year 610 by St. Augustine, but Willis asserts that he was in reality Ellodu, who "was certainly Bishop of Venedotia or Bangor, and died such 811, as we find in the 'Annales Menevenses.'" In the Welsh chronicle this Bishop is said to have died A.D. 809, "before whose death the sunne was sore eclipsed," we are quaintly told. Wynne, in his "History of Wales," mentions one Mordaffs as presiding over this see in 940, and he apparently accompanied the great Prince Howel Dda to Rome on his mission for the confirmation of certain laws.

King Athelstan appears to have been a great benefactor to the see, and the Welsh Chroniclers assert that King Edgar, on his expedition into North Wales in the year 975, built a new church on "the north side of the cathedral," which edifice was dedicated to St. Mary, and served as the parish church of Bangor till the time of Henry VII. It was then probably pulled down and the stones used for the re-edification of the ruinous cathedral. Godwin says, "What time a Cathedral Church was first erected at Bangor, or who was the first bishop there, I think it hard to define, for my part I scarcely find any mention of any Bishop of Bangor before the Conquest, except haply of

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one Marclois, that dyed, as the Chronicle of Wales reported, the year 943. But I assure myself upon many presumptions he is mistaken for Marchbraith, Bishop of Llandaff."

The first Bishop of Bangor was Herveus, "who, being violently thrust out of his bishoprick accepted gladly of Ely the year 1109, the year after his consecration, becoming, as at Bangor, so there also, the first bishop."[1] The cathedral is stated to have been destroyed by a Norman army in 1071, and at what time it was rebuilt is not certain, but Hervé, who was Confessor to Henry I, became bishop about the year 1093, and from this period the history of the see is continuous.

During the episcopate of Gwyon (Guianus) Archbishop Baldwin preached the crusade throughout Wales in 1188, accompanied by Giraldus, who says "they were well entertained by the Bishop, and that, on the following day, the Archbishop sang Mass at the High Altar of the Cathedral." Giraldus, according to his own statement, was himself elected to this see in 1190, but refused to accept it. The next name which occurs is that of Robert of Shrewsbury, who fared badly during the disturbances in the reign of King John. The historian Powell tells us in the year 1210 that "the English Monarch passing the river Conway encamped by the river side and sent part of his army with guides of the country to burn Bangor; which they did taking Rotpart, the Bishop, prisoner, who was afterwards ransomed for two hundred hawkes." Willis states that he was actually taken prisoner in his cathedral church. In 1268 Anian became bishop, and did much for the improvement of the see. Willis says of him "Being in great favour with King Edward the 1st, he obtained divers privileges and immunities to his See; insomuch that most (if not all) the little estate that now belongs to the Bishopric was acquired in his time."

The exact year of the destruction of the cathedral is uncertain, but it seems probable that the Norman edifice was burnt in 1282. Archbishop Peckham, in 1284, visited the diocese as Metropolitan, and had issued a writ to inquire into the damage done to the Welsh churches during the war. That same year Anian gave a receipt to the commissioners for £250 compensation for injuries sustained by the see, and vigorously set to work to rebuild the cathedral. In April of the same year also

[1] Godwin's "Bishops," p. 535.

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he baptized the infant Prince of Wales born at Carnarvon. This bishop drew up the "Missale," or "Pontifical," which interesting document is carefully preserved in the cathedral library, and procured from the Crown the grant of Bangor House, Shoe Lane, which for a long time continued to be the episcopal residence in London. In 1291 the work of rebuilding the cathedral was progressing, and in 1305 it appears to have still been going on. In the latter part of the fourteenth century Richard Young was elected to this see, who, in 1401, was sent to Germany by King Henry IV respecting the deposition of Richard II. Browne Willis says, "It seems he made a pretty long stay; insomuch that the Temporalities of his Bishopric are said to be taken into the hands of the Archbishop of Canterbury (26th February, 1403), 'ob negligentiam Episcopi in Remotis agentis.'"

In 1402 Bangor was burnt and totally destroyed by the forces of Owen Glendower, the devastation being even more complete here than at St. Asaph. For a long period the cathedral lay partly in ruins, till in 1496 Bishop Henry Deane proved a great benefactor, and through his munificence the choir was rebuilt.

In 1498 he procured the "Island of Seals," which lay off the coast of Anglesey, to augment the revenues of the see. Bishop Skevington, appointed in 1509, carried on the great work, and rebuilt part of the nave and transepts, and also built the western tower in addition to other benefactions. In his will he directed "that the steeple and Lofte of Bangor Churche where the Bells doe hange be fynished, and the three Bells hanged up, and a further Belle agreeable to them be provided and hanged there, and that the Roofe of that Steeple to be well made, covered with Leade, and the Windowe in the said Steeple over the Doore to be well barride with yron and glased."[1] Arthur Bulkeley became bishop in 1542, and "sold sundry of the church ornaments," including mitres, copes, and chalices, and probably disposed of some of the bells at the same time. Fuller[2] asserts that "he spoyled the Bishoprick and sold the five bells; being so over-officious that he would go down to the sea and see them shipped . . . he was himself suddenly deprived of his sight, who had deprived the tower of Bangor of the tongue thereof." Other authorities state that he was suddenly stricken blind on

[1] Browne Willis, p. 246. [2] "Worthies of Wales."

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BANGOR CATHEDRAL ABOUT 1740
From an old engraving by Buck

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his return homewards. In his will he admits that he had in his keeping a certain sum of money "of the cathedral church goods; yet by the advice of Dr. Wm. Glynn and other of the Canons, he did fully bestow the same and much more in the repairs of the Church." He certainly seems to have deserved a better character, being the first bishop to be resident for more than a century, and the poverty of the see was then very great. Bishop Henry Rowlands, consecrated in 1598, proved a munificent benefactor to the cathedral, for he re-roofed the nave and transepts, and gave four new bells for the western tower to replace those which were sold some fifty years before.

During the disturbed times of the Civil War, Bangor, like all other cathedrals, suffered much, most of the interior fittings being destroyed, and the stained glass broken up. Bishop Roberts was deprived for his loyalty, and everything taken from him, but he happily lived to be restored to his see in 1660, and became, Browne Willis says, "an happy Instrument in reviving the ancient laudable Worship in this Cathedral." Both he and Bishop Robert Morgan, his successor, did much towards the repair of the fabric. Humphrey Lloyd was promoted to the bishopric in 1673, and procured an Act of Parliament appropriating certain revenues to the permanent endowment of the choir, the repair of the building, and the augmentation of the see. The revenues were very deficient, and the Act stated that "Whereas the Cathedral Church of Bangor, in the County of Carnarvon, is very ruinous, and requireth great repairs, etc.," showing the lamentable condition of affairs. This bishop also recast the four bells given by Bishop Rowlands, and added a fifth to the peal. At a later period Browne Willis remarks that "on account of the Bishops and Deans of this church having all of them been Natives, for near these two last centuries, it has come to pass that Bangor Town has flourish'd and upheld itself better than any one of the four Welsh Sees; retained its Market all along, and Cathedral Service.[1]

In the eighteenth century, though many eminent prelates filled the see, the cathedral was much neglected, and remained in a very poor condition; but worse followed. The roof of the nave, which was in a state of dangerous decay, was much altered in the early part of the nineteenth century, and all the carved

[1] "Bangor," p. 324.

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work disappeared. A "restoration" was begun in the year 1824, and went on till 1827, during which the old stalls were removed, and, in the words of Sir Gilbert Scott, "the most execrable jimcrack substituted that ever disgraced a Church." In addition, the construction of a very heavy stone screen entirely blocked the nave from the choir after the fashion of the period.

In 1865 the restoration scheme was first set on foot, and the only fund then at the disposal of the dean and chapter in connection with the fabric was a sum of £60 per year.[1] An appeal was shortly after issued, and, on the recommendation of the late Sir Gilbert Scott, a thorough restoration of the cathedral was undertaken in 1866, and successfully carried out by him. His report states that "few Cathedrals had suffered more from devastation and from injurious alterations," but, though crippled by lack of funds, he was able to rescue the edifice from the long state of neglect into which it had so unfortunately fallen.

[1] Murray's "Handbook to the Welsh Cathedrals," p. 298.

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J. Wickens.] [*Photo.*

BANGOR CATHEDRAL FROM THE SOUTH

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CHAPTER II

THE EXTERIOR

As before stated, the exterior of Bangor Cathedral presents no special feature, and the extreme lowness of the situation, in spite of a certain natural beauty, does not serve to dispel the



J. Wickens.] [*Photo.*

THE WEST ENTRANCE

general want of dignity with which the building strikes the visitor. The plan is cruciform, and consists of western tower, nave and aisles, the base of a central tower, north and south transepts, and choir, on the north side of which is a muniment room, vestry, and chapter-room above.

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At the west end is the **Tower** built by Bishop Skevington (1509-1533). It consists of three stories with diagonal buttresses at the north-west and south-west angles. The arch of the doorway is plain under a square label, the ends of which terminate with sculptured angels bearing shields. The jambs are much cut about. Above this door, in the second stage, is a window of three lights with deep moulding and plain Perpendicular tracery in the head of the arch. Beneath this window is a bold stringcourse on



J. Wickens.] [*Photo.*

THE SOUTH DOOR

which in ancient characters is the following inscription: "Thomas Skevynton episcopus Bangorie hoc campanile et ecclesiam fieri fecit, A° Partus Virginei 1532."[1] In the third stage, or bell-chamber, there is a window of three lights under a pointed arch, and above this a battlement with gurgoyles and crocketed pinnacles. The total height is 60 ft. and it is built entirely of a red sandstone.

The western ends of both aisles are plain. The **Aisles** of the

[1] "Handbook to the Welsh Cathedrals," p. 304.

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nave have six windows on each side, all of three lights, of the Decorated character. The clerestory windows above are similar in number, also of three lights, but without foliations. Tradition says that most of these were brought from the ancient parish church of St. Mary, pulled down in the sixteenth century.

There is little doubt that the walls of the nave belonged to the earlier church, and traces point to their existence before the general destruction of the cathedral in Owen Glendower's time.



J. Wickens.] [*Photo.*

THE NORTH DOOR

A doorway leads into the nave in the second bay near the west on the south side, and there is a corresponding one on the north side, both being very plain in the Perpendicular style. The buttresses on the south are plain in two stages, those on the north similar, but in three stages. A stringcourse runs the whole length of the nave below the windows, and above rises a plain parapet.

The **Transepts** at the time of the restoration had each a large window of five lights, without foliations, and with vertical

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tracery in the heads. These windows were so similar to those in the collegiate church of Clynnog-fawr that they are thought to have been erected by the same architect.[1]

The south transept has two Early pointed buttresses, and under the window is a portion of a third, dating from the thirteenth century. These were completely ruined, but enough remained to show Sir Gilbert Scott their fine character, and that apparently they were gabled with the corners moulded and shafted similar to those in the Lady Chapel at Chester. The walls of both transepts were found to be in a dangerous condition, and had to be taken down and largely rebuilt. Many fragments of earlier windows were then discovered, and Sir Gilbert Scott says in his "Second Report" that "the rebuilders of Henry 7th's time with their customary disregard of the works of their predecessors threw the details of the older architect into the walls as mere material unworthy of notice."[1] He decided to replace the Decorated windows as so many interesting remains of that period had been found, and to clear away the Perpendicular insertions which were not of the best. In the course of the restoration of these windows much of the original work was brought to light, and they are now as nearly as possible on the ancient lines. On the south are two windows, therefore, of two lights, each with circles in the head, and deeply recessed, and above is a large circular light with nine cusps. The corbel table to the west is very fine, and on the eastern side also. The north window is of four lights, but otherwise similar to those just mentioned.

The **Central Tower** has not yet been completed, and is only carried a little way above the roof.

The exterior of the **Choir** presents few features, and is, like the rest of the cathedral, practically devoid of ornamentation. The windows north and south are in the Perpendicular style, and correspond with the clerestory windows in the nave, having neither cusps nor ornaments. The east window has good vertical tracery in the head. In the southern wall is a large four-centred window, similar to those in the transepts, belonging to the Decorated period. On the north side lies the chapter room and choir vestry, lit by good windows with modern tracery, and from this there is a doorway leading into the churchyard. The buttresses

[1] "Handbook to the Welsh Cathedrals," p. 306.

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at the east end of the cathedral are very fine, and such fragments of Bishop Anian's work (thirteenth century) as were found during the restoration were inserted in them. A Norman arch and buttresses still testify to the existence of the earlier building, but little enough remains to tell us what it was like. Apropos of this fact Sir Gilbert Scott writes in 1869 in a letter to the Clerk of the Works, printed in an address to the Dean and Chapter, "This exhuming and restoring to their place the fragments of the beautiful work of the thirteenth century reduced to ruin by Owen Glendower, used as mere rough material by the rebuilders of Henry VII's time, and rediscovered by us four and a half centuries after their reduction to ruin is one of the most interesting facts I have met with in the course of my experience."[1]

The churchyard, which surrounds the cathedral, is very picturesque. The ancient episcopal palace lies to the north within a large park, and was built chiefly by Bishop Skevington about 1530. It was recently sold to the Corporation, and is now used as municipal offices. The bishop now lives at Glyngarth Palace, Menai Bridge, some few miles away on the opposite side of the straits. The Deanery stands to the north-west of the cathedral, and is a very good house, partly ancient. The Canonry, which lies to the eastward, is entirely modern (see p. 54).

[1] Second Report. 1870.

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J. Wickens.] [*Photo.*

THE NAVE, LOOKING EAST

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CHAPTER III

THE INTERIOR

THE interior of the cathedral is small, and many of our parish churches would impress the visitor more; but the uninterrupted



J. Wickens.] [*Photo.*

THE INTERIOR FROM THE WEST END

view towards the fine east window at once attracts the eye and takes away from the general effect of insufficiency which charac-

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terizes the building. The chief entrance is by the south door; but it is necessary to stand under Bishop Skevington's Tower at the west end in order to obtain the full effect, when the extreme



J. Wickens.] [*Photo.*

THE NORTH AISLE

plainness of the edifice becomes apparent; but it must be borne in mind that Bangor suffered far more in times past than its Welsh sisters, and the destruction here was consequently more

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complete. The dimensions of the cathedral are these: length, including tower, 233 ft.; breadth of nave and side aisles, 60 ft.; length of transept north to south, 107 ft.; and height of the tower, 60 ft. only.

Browne Willis, in his "Survey," says "The Church is very lightsome and the Nave and Pillars appear very clean. The floor of the Nave is well flagg'd or pav'd; the Roof is Cover'd throughout with lead, and ciel'd within with timber. In the



J. Wickens.] [*Photo.*

THE SOUTH AISLE

Ceiling of the Nave are nine Beams well wrought, and beautify'd with carved work."[1] During Bishop Cleaver's episcopate (1800-1806) this was altered, for the carving was destroyed, and later on the roof plastered over, but the woodwork appears to have been in a dangerous state of decay at the time. The roof has been admirably restored by Sir Gilbert Scott, but the carving is very plain, and the cross beams rest on plain bosses. The nave is separated from the side aisles by six obtusely-

[1] "Bangor Cathedral," p. 10.

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pointed arches, resting on octangular pillars with plain capitals and bases. Above each arch is a simple window in the Decorated style of triple lights without foliations.

The **Aisles** have six windows on either side consisting of three lights each. The tracery of these on the north is distinctly Perpendicular, though the jambs are earlier. On the south they are Decorated in character with three quatrefoil circles in the heads. It is supposed that most of the windows in the nave were brought from the ancient parish church of St. Mary's, which stood to the north-east of the cathedral, and was pulled down in the sixteenth century. Both nave and aisles are paved with handsome tiles in place of the stone flags which were formerly there. Doorways, north and south in the second bay from the west, lead into the nave and are of a plain Perpendicular character.



J. Wickens.] [*Photo.*

THE FONT

The **Font**, now situated at the west end of the south aisle, is octangular with enriched panels, the shaft being ornamented with shields carved with various coats of arms. On the north face appear the arms of the see.

The **Transepts** are north and south from the central tower, and of no great depth. Before the late restoration they would appear to have been entirely Perpendicular, with the exception of the jambs of the two great windows, which had

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mouldings of an earlier period. These windows were four-centred, of five lights, without foliations, and with vertical tracery in the heads. They were "so similar to those to be seen in the Collegiate Church of Clynnog-fawr that they may be conjectured to have been erected by the same architect; and it is by no means improbable that Bishop Skevington employed for his work whoever it was erected that more stately pile to the South of Carnarvon."[1] There were formerly side clerestory windows, but these have been blocked up. The arches which open from the nave aisles to the transepts are restored in accordance with the numerous ancient fragments discovered in the walls. The levels of the floors of the Norman and Decorated periods were much lower than those of the Perpendicular rebuilding[2] and "oddly enough the floor of the north transept was considerably lower than that of the south transept."[3]

Browne Willis shows that the piers and arches of the **Central Tower** ("great crossing") were in the Decorated style of Bishop Anian's time. These arches were of three orders, and the piers of the eastern arch had engaged shafts. The responds of the western arch were cylindrical. The arches were removed in 1824 to make room for the heavy organ screen then constructed, and four-centred arches resting on corbels at the height of the clerestory took their place. At the last restoration the piers and arches of the crossing were re-erected as nearly as was practicable in their original form. At the same time the bases of Norman piers were discovered, and many fragments of other periods were also found. Above the tower arches there is blind arcading of no mean order. Writing of this part of the church, Browne Willis says, "Between the Nave and the Quire is a square space, supported by four pillars or pretty large arches, the foundation or bottom of which looks pillar-like; and the arches are so wrought as if they were made up of several little pillars. Over these a steeple seems to have been designed to have been erected." In later years, though a design was prepared by Sir Gilbert Scott, it was found impossible to carry it out owing to serious settlements in the fabric, and to the lack of funds.

As regards the **Choir**, the eastern termination of the Norman church appears to have been apsidal and shorter than when the

[1] "H. L. J." Arch. Camb. (New Series. Vol. i.)
[2] "Handbook to the Welsh Cathedrals," p. 308.
[3] Sir Gilbert Scott, quoted in Murray's Handbook.

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edifice was rebuilt in the Decorated period. The ground plan was otherwise much the same as now, but the stalls were then below the tower, and the structural choir formed the sanctuary. Bishop Deane (1496-1500) rebuilt the presbytery and generally restored this part of the cathedral destroyed by Owen Glendower, but left some of the Norman work on the south side. He also inserted the Perpendicular windows and made other improvements, but his work suffered much destruction during the Civil War, and the stalls were utterly wrecked. In later years the choir showed a state of gross neglect, and towards the end of the eighteenth century was covered over with whitewash after the usual fashion of the period. At this time the east end was blocked with high pews, the stalls being of very inferior woodwork, and a large bishop's throne and pulpit placed opposite each other formed a culmination to the whole. In the early part of this century, too, the great east window fell into such a state of decay that it had to be renewed. It was a copy of the Perpendicular window which originally existed, and had five lights, cinquefoiled, divided by a transom with vertical tracery at the head. This was filled with execrable glass, happily removed in the restoration of 1873, when the present glass of pleasing colouring was inserted. The present windows of the choir are not altered, and are all Perpendicular in style. A large one with five lights on the south is filled with stained glass, and high up in the wall are two small windows of three lights each. Similar ones are on the north side. Here is placed the Organ, a very fine instrument, described in another chapter, and beyond this a small doorway opens into the Chapter House.

The woodwork of the **Stalls**, etc., together with the panelled roof, is new, the canopies are richly carved. They are twenty-two in number, and after a pattern of the fourteenth century with foliations and crocketed pinnacles. Over each stall are niches for figures, but at present only the dean's and resident canon's are filled. These are returned, and the canopies rise somewhat higher than the rest. The bishop's throne, at the extreme end of the south side, does not call for any special remark. The choir desks have plain panels with carved poppy-heads and Angels at the ends. They are all very handsome in design. The altar rails are of oak with brass pillars. Within the Sanctuary is a carved episcopal chair. The reredos is carved, and the east wall panelled. The altar is plain and dignified.

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J. Wickens.] [*Photo.*

THE CHOIR, LOOKING WEST

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Though some ancient tiles have been utilized here and there, the greater part of the pavement is modern. The roof is of good height with fine timber vaulting, highly gilt and painted. The eastern wall is most elaborately painted, the central figure at the top representing "Our Lord in Glory." In the tiers below are various figures of Saints and Angels, with a diaper pattern around. The whole of this eastern part of the cathedral was renovated and restored in 1903 through the munificence of Lord



J. Wickens.] [*Photo.*

THE ALTAR

Penrhyn, chiefly owing to the unceasing efforts of the late Dean Pryce who died before the completion of the work.

The Chapter House on the north side contains the remnants of a library, the most precious volume being the famous "Bangor Missal" of which a description is given hereafter. Beneath this chamber, which is of no architectural interest, are the vestries and blowing apparatus for the organ.

The church was never rich in monuments or brasses, and possesses absolutely none of any special interest. Browne Willis mentions several, however, but they were in a very mutilated

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state at the time he wrote. Two tombs were formerly in the choir, both dating from the early part of the fourteenth century, and attributed to Bishop Anian and a certain Grono ap Tudor. In the south transept is a tomb supposed to be that of Owen Gwynedd, sovereign Prince of Wales, probably moved here from before the High Altar, where it stood in the Norman Church. An inscription on the wall records that "interred within this wall in a stone coffin, he reigned thirty-two years and died A.D. 1169."



J. Wickens.] [*Photo.*

THE TOMB OF OWEN GWYNEDD

His brother Cadwallader was also buried in the cathedral. In the reign of Henry II Archbishop Baldwin was shown these tombs. As Owen had been excommunicated "by the blessed martyr St. Thomas," the Archbishop thought proper to direct that his remains should be removed from the church at the first convenient opportunity. Sir R. Hoare (from the Hengwrt MSS.) says that the bishop, in obedience to this charge, "made a passage from the vault through the South wall of the Church underground, and thus secretly shoved the body into the Church

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Yard."[1] Under the arch of this tomb is a carved stone Crucifix built into the wall in the recess. The head inclines to the right, and the face is in good preservation, but the left arm, the right hand, and lower extremities are mutilated. The cross behind the figure is well defined. In the south aisle is a tablet to the memory of the Rev. Goronwy Owen, a noted local Welsh bard. A long inscription in Latin sets forth his virtues, and states that "he was born in Anglesey in 1722, and educated at Jesus College, Oxford." At the end are some eulogistic verses in Welsh. In the north aisle among some stones at the west end lie the remains of another stone crucifix. There is no cross, and the carving is rude. The head inclines to the right, and the limbs are covered with drapery, but the face and left leg of the figure are wanting. In the choir there were formerly to be seen two busts of alabaster of Bishop Vaughan (1607) and Bishop Rowlands (1616), but they were removed several years ago. Browne Willis says, "the effigies are of alabaster with a sweep of the same materials from the Waste upwards, in their Habits, each upon a cushion, the Hands of one in a Praying posture, the other with one Hand a Kimboe and the other resting on a Bible." Their heads were beaten off, and they were otherwise damaged at the time of the Rebellion.

The modern memorials, of which there are very few, are for the most part uninteresting.

[1] "Storer's Cathedrals." Bangor.

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J. Wickens.] [*Photo.*

THE BANGOR MISSAL



J. Wickens.] [*Photo.*

ILLUMINATED FRONTISPIECE OF THE MISSAL

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CHAPTER IV

THE LIBRARY

ENTERING the chapter room we find some interesting books preserved there. The most precious volume in the library is the famous MS. "Missal," referred to previously. This book Bishop Anian is traditionally said to have drawn up towards the end of the thirteenth century. The volume was twice lost, first in the troublous wars of Owen Glendower, when it was happily recovered in 1485 by Bishop Richard Ednam, and secondly in the time of the Great Rebellion, when it fell into private hands, but seems to have been found by Bishop Humphreys, who restored it to the cathedral. It was re-bound about the year 1720, and was at that time left for safety at the deanery. We cannot do better than quote the description given by Browne Willis[1]: "The 'Pontifical' or 'Liber Bangor' is a folio of moderate thickness, contains thirty-two Offices, and has abundance of Anthems with musical notes to them for singing. At the beginning are the Offices of making and ordaining the Acolyti, Subdiaconi, Diaconi, Presbyteri, et Episcopi; Forms of consecrating Churches and Churchyards, etc. Forms of adjuring of Bread, Cheese, and Honey; Offices for all Sundays and Holydays throughout the year; Prayers in time of Pestilence, War, and other occasions. The thirteenth Office contains the Mass; the nineteenth, the Form of the Chapters electing their Bishop. In the latter end is the office of Baptism (where twice Immersion is Expressly enjoined), Communion, Visiting the Sick, Burying the Dead, etc. The Rubrick Part is all Red, but scarce legible: It wants little of being entire, except that the Index at the Beginning is torn out . . . Inscriptions at the end of the above said Pontifical: 'Iste Liber est Pontificalis Dni. Aniani Bangor Episcopi,' under which, at a little distance, follows: 'Iste Liber est Pontificalis Fratris Richardi Ednam

[1] "Bangor Cathedral," p. 24.

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Bangor Episcopi, quem Librum Predictus Richardus Episcopus dedit Ecclesie suae Cathedrali Bangorie A.D. Millesimo quadragentesimo octagesimo quinto, et suae Consecrationis A° vicesimo primo.' On the same book is also written on a spare parchment leaf a Memorandum of Bishop Anian's Synod in these words: 'Constitutiones D^ni^ Aniani Episcopi Bangoriensis in Sunodo sua Celebrata in Ecclesia Sanctae Mariae de Garth-Branan apud Bangoriam in Crastino Sanctae Margaratae Virginis, Anno D^ni^ Millesimo ducentesimo nonagesimo primo, sub Contimatione et Prorogatione dierum tunc sequentiam toto Clero Dioces. Bangor ad hoc Convocato' ———."[1] Nothing further of this interesting MS. remains. Some rare printed books will also be found, and a copy of Bishop Hoadley's famous sermon, preached in 1717, which gave rise to the "Bangorian Controversy"; there is little else of note, the library chiefly consisting of modern books of reference. But there is a fine library of music, consisting of services and anthems by all the well-known composers. Among the records two curious entries from the registers of the cathedral may be quoted: "*Baptised.* Dec. 11, 1807: Owen, son of Hugh Jones of Llanrhwydrus: a vagabond." "*Buried.* Oct. 18, 1749, Sidney Jones, wife of Henry David was buried. She is murdered as is supposed by her brother, Richard Jones."

Curfew has been rung on the tenor bell of the cathedral for centuries, and this is still continued daily at 8 p.m. Amongst the curiosities formerly preserved here are a pair of "dog tongs"; these are now to be found in the north aisle at the west end.

The Arms of the see are "Gules, a bend or, guttee de poix, between two mullets argent."

[1] "Bangor Cathedral," pp. 71 and 72.

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CHAPTER V

THE SERVICES AND ORGAN

FROM a musical point of view Bangor Cathedral has always been famous, and in early times due arrangements for the performances of the services and maintenance of the choir were made. In the reign of Edward I the holy offices were revived with additional splendour. In the time of Edward III an ode appears to have been composed in praise of Howel, Dean of Bangor, "whose organ and harmonious choir are unrivalled in performance," but there is no certainty as to a settled endowment, and the vicars were probably dependent on the optional liberality of the canons, whose duties they performed. At the beginning of the fifteenth century, owing to Owen Glendower's violence, the cathedral was devastated, and the services entirely suspended for some years. They were, however, recommenced in 1445 when "the Dean and Chapter compounded with the Vicars perpetual of the Parish of Bangor for the service in the Choir, by the composition granted to the said Vicars for the choral service." "Prior to the seventeenth century," says Willis, "the Cathedral service and fabric were supported solely by contributions of the Bishop and Chapter, and what they could get by begging from the persons in the diocese was applied to this use." In 1685 Bishop Lloyd and Dean Humphreys procured an Act of Parliament (which read "for the repair of the Cathedral Church of Bangor and for the maintenance of the Choir there") for the permanent endowment of the choir with a portion of the tithe arising from the Parish of Llandinam. When the latter became bishop he instituted visitatorial inquiries as to the situation of the choristers belonging to the cathedral church. He had himself been educated at Dr. Glynn's Free School at Bangor. Browne Willis says "it was usual, before this settled Endowment, for most persons in this Diocese to leave somewhat by Will to the Church of Bangor. Some did it voluntarily; others as they

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were moved to it: However, there was something left by most of them according to their several abilities"[1] In 1721 choir



I. Wickens.] [*Photo.*

THE CHANCEL

service was performed regularly twice every day with singing of anthems on Sundays, Holidays, and Eves of Holidays, Prayers were also said for the scholars of the Free School every morn-

[1] "Bangor," p. 31.

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ing before going to School "at six o'clock in the summer time, and as soon as they can see to read in the winter, for here are



J. Wickens.] [*Photo.*

THE SOUTH TRANSEPT WINDOW, FROM THE NORTH TRANSEPT

no candles used all the year round but some few nights in the Christmas Holidays."[1] Browne Willis goes on to say "The two Vicars Choral do perform all the service of the Choir and

[1] "Bangor," p. 31.

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Parish too besides; here are four singing Men and as many Choristers, and ten poor children, who wear Surplices, and receive forty shillings per annum apiece which is part of the Charity of Dr. Glynn, the Founder of the Free School. In the time of Popery, and for about a hundred years after, there were other Ministers belonging to this Church call'd Conducts, who read the Divine Service as the Vicars do now, and were maintained by Oblations, or Contributions, or some such way."[1] The cathedral is still used for parochial purposes, and parochial services in Welsh are held twice on Sundays, when the music is sung by a mixed choir. There is full choral service in English twice on Sundays, Saints' Days, and Vigils, also choral Evensong on Saturdays throughout the year, and daily at 5 p.m. during the summer months.

The Organ. Mention was first made of an organ in the fourteenth century, in an ode to the then Dean of Bangor before alluded to, from which it would appear that there must have been such an instrument even at that early period. The next record is three hundred years later, when Browne Willis says "The Organ-loft is in a Gallery over the entrance into the Choir. The case of the organ is very plain, and both that and the organ loft are painted of a marble color; upon it are painted some verses."[2] Bishop Wm. Roberts had bequeathed the sum of £100 towards beautifying the Choir, with which money this organ was erected. In 1779 the noted builder, Samuel Green, supplied the next organ at a cost of 360 guineas. In a manuscript collection of organ specifications, however, the late Dr. E. J. Hopkins has endorsed that of Bangor with "Great organ only by Green, and that without the trumpet." When the cathedral was restored in 1873, a new organ was erected by Messrs. Hill, which was placed in a chamber on the north side of the choir, the screen having been entirely removed. In 1897 the organ was again rebuilt and enlarged, and opened the same year by Sir Walter Parratt. It is of beautiful tone, and is one of the finest instruments in the country. The specification is as follows:

[1] "Bangor," p. 43. [2] *Ibid.*, p. 16.

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GREAT ORGAN (17 STOPS), CC TO A, 58 NOTES

1. Double Open Diapason	metal	16 feet	58	pipes
2. Bourdon	wood	16 ,,	58	,,
3. Large Open Diapason	metal	8 ,,	58	,,
4. Small Open Diapason	metal	8 ,,	58	,,
5. Stopped Diapason	wood	8 ,,	58	,,
6. Clarabella	wood	8 ,,	58	,,
7. Spitz Flute	metal	8 ,,	58	,,
8. Viol di Gamba	metal	8 ,,	58	,,
9. Harmonic Flute...	metal	4 ,,	58	,,
10. Stopped Flute	wood	4 ,,	58	,,
11. Principal...	metal	4 ,,	58	,,
12. Twelfth	metal	3 ,,	58	,,
13. Fifteenth...	metal	2 ,,	58	,,
14. Mixture (4 ranks)	metal	various	232	,,
15. Contra Posaune	metal	16 feet	58	,,
16. Posaune	metal	8 ,,	58	,,
17. Clarion	metal	4 ,,	58	,,

1,160 pipes

Wind Pressure: 3 inches.
Stops 3, 15, 16, and 17: 4 inches.

SWELL ORGAN (14 STOPS), CC TO A, 58 NOTES

18. Bourdon	wood	16 feet	58	pipes
19. Open Diapason	metal	8 ,,	58	,,
20. Violoncello wood &	metal	8 ,,	58	,,
21. Lieblich Gedact...	wood	8 ,,	58	,,
22. Echo Violin	metal	8 ,,	58	,,
23. Voix Celeste (B flat)	metal	8 ,,	48	,,
24. Flauto Traverso...	wood	4 ,,	58	,,
25. Principal	metal	4 ,,	58	,,
26. Octavin (harmonic)	metal	2 ,,	58	,,
27. Mixture (4 ranks)	metal	various	232	,,
28. Contra Fagotto	metal	16 feet	58	,,
29. Cornopean	metal	8 ,,	58	,,
30. Oboe	metal	8 ,,	58	,,
31. Harmonic Clarion	metal	4 ,,	58	,,

976 pipes

Wind Pressure: 3 inches.
Stops 26, 28, 29, and 31: 4 inches.

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Choir Organ (12 stops), cc to a, 58 notes

(All enclosed in a separate Swell Box)

32. Lieblich Gedact	wood	16 feet	58 pipes	
33. Geigen Principal	metal	8 ,,	58 ,,	
34. Stopped Diapason	wood	8 ,,	58 ,,	
35. Dulciana	metal	8 ,,	58 ,,	
36. Viola	metal	8 ,,	58 ,,	
37. Vox Angelica (B flat)	metal	8 ,,	48 ,,	
38. Unda Maris (2 ranks)	metal	8 ,,	96 ,,	
39. Röhr Flute	wood & metal	4 ,,	58 ,,	
40. Suabe Flute	wood	4 ,,	58 ,,	
41. Gemshorn	metal	4 ,,	58 ,,	
42. Harmonic Piccolo	metal	2 ,,	58 ,,	
43. Clarionet	metal	8 ,,	58 ,,	

724 pipes

Wind Pressure: 2¾ inches.

Solo Organ (9 stops), cc to a, 58 notes

(Enclosed in a separate Swell Box, except Tubas)

44. Harmonic Flute	metal	8 feet	58 pipes	
45. Harmonic Flute	metal	4 ,,	58 ,,	
46. Viol d'Orchestre	tin	8 ,,	58 ,,	
47. Orchestral Oboe	tin	8 ,,	58 ,,	
48. Cor Anglais	metal	16 ,,	58 ,,	
49. Vox Humana	metal	8 ,,	58 ,,	
50. Musette	metal	8 ,,	58 ,,	
51. Contra Tuba	metal	16 ,,	58 ,,	
52. Tuba Mirabilis	metal	8 ,,	58 ,,	

522 pipes

Wind Pressure: 4 inches. Tubas: 10 inches.

Pedal Organ (12 stops), cccc to f, 30 notes

53. Double Open Diapason	wood	32 feet	30 pipes
54. Open Diapason	wood	16 ,,	30 ,,
55. Open Diapason	metal	16 ,,	30 ,,
56. Violone	wood	16 ,,	30 ,,
57. Bourdon	wood	16 ,,	30 ,,
58. Quint	wood	12 ,,	30 ,,
59. Violoncello	wood	8 ,,	30 ,,
60. Bass Flute	wood	8 ,,	30 ,,
61. Fifteenth...	metal	4 ,,	30 ,,
62. Contra Trombone	wood	32 ,,	30 ,,
63. Trombone	wood	16 ,,	30 ,,
64. Trumpet...	metal	8 ,,	30 ,,

360 pipes

Wind Pressure: 4 inches. 32 ft. reed: 6 inches.

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Couplers, etc.

65 & 66. Swell to Great (left and right).
67 & 68. Great to Pedal (left and right).
69 & 70. Solo to Great (left and right).
71. Choir to Great.
72. Swell to Choir.
73. Solo to Choir.
74. Swell to Pedal.
75. Choir to Pedal.
76. Solo to Pedal.
77. Swell Octave.
78. Swell Sub-Octave
79. Solo Octave.
80. Solo Sub-Octave.
81. Great Sub-Octave.
82. Pedal Octave.
83. Pedal to Great Pistons.
84. Pedal to Swell Pistons.
85. Pedal to Choir Pistons.
86. Swell Tremulant.
87. Solo Tremulant.

Accessories

Four Combination Pistons to Great Organ.
Four Combination Pistons to Swell Organ.
Four Combination Pistons to Choir Organ.
Four Combination Pedals to Pedal Organ (or in conjunction with stops 83, 84, and 85).
Three Poppet Pedals (on and off)—Swell to Great, Great to Pedal, Solo to Great.
Three balanced Crescendo Pedals (Swell, Solo, and Choir), not, however, placed in the centre of the Pedal-board.

The above specification, spread over Four Manuals and Pedals, was prepared by Mr. Westlake-Morgan, who has incorporated the pipes of the old instrument in the new. Tubular pneumatic action has been applied throughout to the Manuals, Pedal and Draw-stop work, there being some three or four miles of tubing consumed in the undertaking. The French Pitch (Diapason Normal) has been adopted. The Organ is blown by hydraulic power, two of Messrs. Hill and Son's water-motors being employed. The Console, which is detached and situated in the North Transept, is fitted with diagonal jambs at an angle of about 45°, with four patent desk-hooks, a starter for actuating the engines, and an adjustable stool. The Manuals, Pistons and Stop-handles are of ivory; the Pedal-board according to the R.C.O. recommendations. There are 87 registers, with 64 speaking stops and 3,742 pipes. Amongst special features may be noticed the three species of Voix Celeste—one of Gambas, tuned sharp; another of Dulcianas, tuned sharp; and a third of Dulcianas, tuned flat. It is also possible by means of Couplers and contiguous balanced Crescendo Pedals to obtain a simultaneous Crescendo of some 25 stops.

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ANALYSIS OF THE CONTENTS OF THE ORGAN.

2 stops, 32 ft. tone	60 pipes	17 stops, Great Organ	1,160 pipes
13 stops, 16 ft. ,,	614 ,,	14 stops, Swell ,,	976 ,,
30 stops, 8 ft. ,,	1,674 ,,	12 stops, Choir ,,	724 ,,
12 stops, 4 ft. ,,	668 ,,	9 stops, Solo ,,	522 ,,
7 stops, various	726 ,,	12 stops, Pedal ,,	360 ,,
64 speaking stops	3,742 pipes	23 couplers, etc.	3,742 pipes
23 couplers, etc.		87 draw-stops.	
87 draw-stops.			

The following amusing anecdote is worth recording, and is given in an article in the "Musical Times" of October, 1903.[1] "For a period of a hundred years the organ at Bangor Cathedral was blown by a woman. The first of these female officials was a widow named Jane Jones. In an affidavit made before the Court of Chancery in 1817, this lady stated that she had been organ-blower in the Cathedral for above thirty years, and that her first husband 'held the situation for about thirty years before her.' Widow Jane Jones went on to say that she 'verily believes that an organ-blower has been employed ever since an organ has been set up in the said Cathedral, and furthermore she 'has been informed and verily believes that the office of organ-blower is attached to every Cathedral Church where there is an organ, and even in those (which are numerous) which have no foundation for an organist.' She also informed the Court that 'without an organ-blower the organist would be quite useless and the organ too, as it can produce no sound without the working of the bellows'"!

The list of organists contains many famous names, and some of the records relating to them are most interesting. The earliest mention of one was on a tombstone which bore the inscription "Here lies the body of Thos. Bolton, Organist of Bangor who died the first day of January, 1644." In October, 1689, we find in the chapter books "That Hugh Johnson be one of the singing men in the choir of the said Cathedral, while a Vicar Choral is organist there and no longer, and that he have a salary of eight pounds per annum payed him." The first endowed organist, apart from a vicar choral, was one Thomas Roberts

[1] "Bangor and its Cathedrals," by Dotted Crotchet. "Musical Times," October, 1903.

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appointed in 1691, who received a stipend of £20 per annum. Early in the eighteenth century one Mr. Priest was appointed, and the chapter minute says: "He be obliged to teach the four boys and as many of the singing men as have need of teaching,



J. Wickens.] [*Photo.*

THE PULPIT AND CHANCEL

with care and diligence at least two days in the week, and if it appears at the year's end that the said Mr. Priest hath performed his duty to general satisfaction, and done much in the way of improvement in the Choir in point of singing with

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relation to the services, anthems, and chants, That then the said Mr. Priest have five pounds given him at the years end by way of gratuety to reward and encourage his diligence." Later on in the century came the celebrated William Shrubsole, and in 1810 Dr. Joseph Pring. His son, the author of a collection of anthems, followed, and he was succeeded by Dr. Roland Rogers who, when he came, found the Te Deum was sung to two chants, but when he left in 1892 had added to the repertory 30



J. Wickens.] [*Photo.*

THE CATHEDRAL GATEWAY AND THE CANONRY

services and 300 anthems! Under the last organist, Mr. T. Westlake Morgan, the choir still kept up its reputation. It now consists of six lay clerks and twelve boys, and in 1906 Dr. Roland Rogers returned to his former post as organist.

The cathedral is of the "old foundation." The chapter consists of a dean, four residentiary canons, including two archdeacons, and eight honorary-canons, including the precentor, treasurer, and chancellor. There are two minor canons who take charge of the parochial work also.

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CHAPTER VI

HISTORY OF THE SEE

THE See of Bangor presents a long list of bishops, and for notable men can compare favourably with any other. Its founder was **Deiniol** or **Daniel,** who is mentioned as bishop in a "Life of St. David" by Ricemarch, also in the "Book of Llandaff," but there is no certain information regarding him. He was recognized as a saint, and died in the year 584. "Who were St. Daniel's successors from his death till the eleventh century all our authors are silent," says Browne Willis, and the succession of bishops during that time is certainly very doubtful.

From the year 1092, however, the list of occupants of the see is complete, and at that period one **Hervé** or **Herveus** was appointed, being consecrated by Thomas, Archbishop of York, in the vacancy of the See of Canterbury. He was a Breton by birth, in favour with William Rufus, and afterwards confessor to Henry I. In 1095 he was witness to the Charter of Foundation of Chester, and in 1100 was present at the consecration of Gloucester Cathedral, and later sat at the great Synod held at London. He sought to obtain the bishopric of Lisieux in Normandy also about this time, but failed to secure that see. Very rigid in discipline, he ill-trusted the Welsh, who grew rebellious, and eventually he had to fly to England for protection. On Ely being converted into a bishopric, he was given the see by Henry I in 1109, and died there in 1131.

After a vacancy of eleven years, one **David** (1120-1139) was elected by the Prince of Gwynedd, and consecrated at Westminster by Archbishop Ralph of Canterbury. He attended the General Council held in London in 1127.

His successor, **Meurig** or **Maurice** (1140-1161), was Archdeacon of Bangor, and elected by the people. He was presented to King Stephen at the Castle of Worcester, but for some time refused to take the oath of fidelity to him, though at length was

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persuaded to do so, and duly consecrated accordingly. He died in 1161, and was apparently succeeded by:

William, Prior of St. Austin's, Bristol, a very learned man, in 1162.

After a vacancy, **Guianus** or **Guy Rufus** (1177-1190) was appointed, and consecrated at Amesbury, Wilts, in May of the former year by Archbishop Richard. He was most probably Dean of Waltham, and had been one of the ambassadors sent by Henry to the Pope against Becket in 1165. He resigned his Deanery in 1177. During his episcopate Archbishop Baldwin preached his crusade throughout Wales and visited Bangor in state.

The see now appears to have been offered to Giraldus Cambrensis, who refused it, and it remained vacant till the appointment of **Alan** (1195-1196), who was consecrated by Archbishop Hubert.

He was succeeded by **Robert of Shrewsbury** (1197-1213) against whom much Welsh opposition arose. Godwin says that in 1210 he was taken prisoner in his cathedral church by King John, and ransomed for two hundred hawks. He was buried in the market-place at Shrewsbury.

After his death the see was vacant for two years, when one **Cadogan Martin** (1215-1236), Abbot of Blanchland, became Bishop. He was the author of several books, among them a volume of Homilies, and some paraphrases on the Psalms.

His successor was **Howel** (1237) who dedicated a monastery built by Leoline, Prince of Wales, at Llanvair in Anglesey, but he only held the see for a short period.

He was followed by **Richard** in 1238 (to 1267), though the date of his consecration is uncertain. Browne Willis says, "During the time he sate Bishop, he was involved in divers misfortunes, as having probably by his excommunication of David ap Llewellyn, Prince of Wales about 1241, raised himself abundance of enemies in his own see; which being miserably wasted by fire and sword, on King Henry 3rd's overrunning Wales, he was forced to retire into England and there live on the charity of others."[1] He took refuge in the Abbey of St. Albans and there remained some time. Returning to his see later on, he found it still devastated and harassed by war, and at length, "in desolatione positus, et circumdatus undique laqueis,"

[1] Browne Willis's "Bangor," p. 66.

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he wrote in strong terms to implore permission from Pope Clement IV to resign his see, but died the same year.

Anian (1267-1305) was Archdeacon of Anglesey, and a great favourite with King Edward I. During his episcopate the Norman Cathedral was burnt, but he successfully set to work to rebuild it. He obtained certain privileges from the King, and among others the grant of Bangor House in Shoe Lane, for which his successors received rent. In 1284 he baptised the infant Prince of Wales at Carnarvon Castle. The "Bangor Use," preserved in the Chapter Library, was drawn up by him. He is supposed to have been buried in the cathedral.

A short vacancy now occurred, but in 1307 one **Griffith ap Yorwerth** (1307-1309) was appointed. He was consecrated at Carlisle because "it could not conveniently be done in the Province of Canterbury."

Anian "Sais" or "the Saxon" (1309-1328) succeeded, having successively been Canon and Dean of Bangor, and also Archdeacon of Anglesey. He obtained the confirmation of various privileges, etc., from King Edward II. In the registers of Canterbury it is recorded that he was buried "in quodam muro" between the choir and the altar, and, according to Browne Willis, is "the only Bishop whose sepulture in this Cathedral is taken notice of by any authors before the Reformation."[1] A tomb, lately discovered, is attributed to this bishop.

Matthew Englefield (1328-1357) was Archdeacon of Anglesey, and is mentioned for his benevolence.

Thomas Ringstead (1357-1366), a Dominican of Oxford, had travelled much and was a very learned man. Among other bequests he left £100 in his will towards the restoration of the cathedral.

Gervase de Castro (1366-1370) also a Dominican Friar, was consecrated at Avignon. He ordered his body to be buried in the middle of the choir at Bangor.

Howel ap Grono (1371-1372) followed.

John Gilbert (1372-1375) was translated to Hereford in the latter year, and from thence passed to St. David's.

John Swaffham (1376-1398), translated from the See of Cloyne, was a Carmelite of Lynn. In 1387 he obtained a grant of the sinecures of Llanynys and Llanfair towards the repair of

[1] "Bangor," p. 74.

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the cathedral, and the maintenance of four chaplains to officiate in the choir.

Richard Young (1400-1404) was sent to Germany in 1401 by King Henry IV to account for the dethroning of Richard II. It appears that "he made a pretty long stay," and the temporalities were taken over by the Archbishop of Canterbury on 26th February, 1403, "ob negligentiam Episcopi in remotis agentis." He was for some time imprisoned by the Welsh, but in 1404 was translated to Rochester.

Lewis Bifort succeeded, but was never recognized by any English king or archbishop.

Benedict Nicolls, Rector of Staplebridge, Wilts, followed in 1408, and was translated to St. David's in 1418.

William Barrow (1418-1423) was a Canon of Lincoln, and at one time had been Chancellor of the University of Oxford. He was translated to Carlisle.

John Cliderow (1423-1434) held a canonry at Chichester. He desired "to be interred in St. John's Chapel within the Cathedral," which Browne Willis takes to have been "the North Cross Ile, or the Vestry standing East of it." He also bequeathed in his will "his Mitre, Episcopal Habit, and divers Ornaments to the Cathedral."

Thomas Cheriton (1435-1447), a Dominican, followed.

John Stanbery (1448-1453), a Carmelite of Oxford, was a very learned man. In 1453 he was translated to Hereford, where he died in 1474, and was buried in the cathedral there. By will he left £30 to Bangor to be expended on the cathedral "ad ejus tantummodo edificationem."

James Blakeden (1453-1464) was translated to Salisbury, whence he went to Canterbury. He was a great benefactor, and practically raised the cathedral from its ruins, and left to his successor a valuable crozier and mitre on the condition that he would finish the work he had begun. He also recovered "Divers parcels of Land" for the see, the "Island of Seals," between Holyhead and Anglesey in particular.

Thomas Pigott (1500-1504), Abbot of Chertsey, held this "in commendam" with the bishopric.

John Penny (1505-1509), Abbot of Leicester, was translated to Carlisle. His monument remains at St. Margaret's Church, Leicester, where he was buried.

Thomas Skivington, or Skeffington, alias Pace (1509-

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1533), was Abbot successively of Waverley and Beaulieu, holding the latter "in commendam" with the bishopric, and residing almost entirely there. He was a great benefactor to Bangor, and built the west tower and the nave of the cathedral, also giving a peal of bells. In addition, he was a benefactor to his native place of Skirvington, in Leicestershire, where his arms appear in one of the church windows together with an inscription. He ordered that his body be buried in the choir of Beaulieu, and his heart be laid in his own cathedral before the image of St. Daniel, which, Browne Willis says, was probably "in the middle window on the South side of the Choir."[1]

John Salcot, or Capon (1534), Abbot of Hyde, was translated to Salisbury in 1539. **John Bird** (1539) had been Bishop Suffragan of Penrith, and was translated to Chester in 1541.

Arthur Bulkeley (1542-1553) was at one time a canon of St. Asaph. Fuller says of him, "who being bred Doctor of the Laws had either never read, or wholly forgotten, or would not remember the chapter 'de sacrilegio'; for he spoyled the Bishoprick and sold the five bells: being so over-officious that he would go down to the sea to see them shipped; which in my mind amounted to a second selling of them . . . he was himself suddenly deprived of his sight who had deprived the Tower of Bangor of the tongue thereof."[2] Godwin says, "he was suddenly stricken blind as he turned away from the shore."[3] It certainly would appear that he sold a good many of the church ornaments, and in his will he admits that he had in his keeping a sum of money "of the Church Goods," and by the advice of Dr. Glynn and other canons "he did fully bestow that sum, and much more, in the repairs of his cathedral." Yet he seems to have deserved a good character, rather than a bad one; he was certainly the first resident bishop for more than a century—at a time, too, when the poverty of the see was greatest.

William Glynne (1555-1558) was President of Queen's College, Cambridge, and a man of great learning. One **Maurice Clennock** was nominated to the see in 1559, but Queen Mary died before his consecration could be completed, and he was forced to retire abroad.

[1] "Bangor," p. 98. [2] Fuller's "Worthies of Wales."
[3] Chronicles of England.

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Rowland Meyrick (1559-1566) was Principal of New Inn Hall, Oxford, and Chancellor of St. David's.

Nicholas Robinson (1566-1585) was succeeded by **Hugh Bellot** (1586), who went to Chester in 1595.

Richard Vaughan (1596) was translated to Chester in the following year, and thence to London in 1604.

Henry Rowlands (1598-1616), a most munificent benefactor to the cathedral, gave four new bells to the tower, re-roofed the nave, and also founded two fellowships at Jesus College, Oxford.

Lewis Bayley (1616-1631), among other preferments, was Chaplain to Henry, Prince of Wales, and Treasurer of St. Paul's.

David Dolben (1631-1633) was succeeded by **Edmund Griffith** (1634-1637), formerly Dean of Bangor.

William Roberts (1637-1665), sub-Dean of Wells, suffered greatly during the Civil War, but survived that troublous time, and was restored to his bishopric. He revived the services of the cathedral, and by will bequeathed £100 towards "beautifying" the choir, besides other benefactions.

Robert Morgan (1666-1673), Archdeacon of Merioneth, also proved a benefactor to his cathedral.

Humphrey Lloyd (1673-1689) was Dean of St. Asaph and Vicar of Gresford. He procured an Act of Parliament which secured the revenues of the Archdeaconry of Bangor and the sinecure Rectory of Llanrhaiadr-Kinmerch to the see.

Humphrey Humphreys (1689), Dean of Bangor, was translated to Hereford in 1701.

John Evans (1702) was translated to the Bishopric of Meath in 1715.

Benjamin Hoadley became bishop in 1716, and was the first Englishman appointed to this see since the Reformation. He never visited Bangor, but while occupying the see preached a famous sermon on the text "My kingdom is not of this world," which was condemned by convocation, and gave rise to the renowned "Bangorian Controversy." He was translated to Hereford 1721, to Salisbury 1723, and to Winchester in 1734, where he died. **Richard Reynolds** (1721) was Dean of Peterborough. He went to Lincoln in 1723. **William Baber** (1723) passed to Norwich in 1727.

Thomas Sherlock (1728) went to Salisbury in 1734, and was translated thence to London in 1748. He was a famous preacher.

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Charles Cecil (1734-1737) was translated from Bristol.

Thomas Herring (1738) became Archbishop of York in 1743, and passed thence to Canterbury, 1747.

Matthew Hutton (1743) also went to York 1747, and was translated to Canterbury in 1757.

Zachary Pearce (1748) was translated to Rochester in 1756.

John Egerton (1756) went to Lichfield in 1768, and to Durham 1771.

John Ewer (1769-1774) came from Llandaff. **John Moore** (1775) went to Canterbury in 1783. He was followed by **John Warren** (1783-1800).

William Cleaver came from Chester in 1800, and was translated to St. Asaph in 1806.

John Randolph came from Oxford in 1807, and was translated to London in 1809.

Henry William Majendie (1809-1830) was translated here from Oxford.

Christopher Bethell (1830-1859) came from Exeter.

James Colquhoun Campbell (1859) resigned in 1890, when

Daniel Lewis Lloyd was appointed. He compiled a well-known Welsh Hymnal.

Watkin Herbert Williams, the present bishop, was appointed in 1899, having held the Archdeaconry, and afterwards the Deanery of St. Asaph. He belongs to an ancient Welsh family.

DIMENSIONS

Total length	(*interior*) .	214	feet.
Length of transept	,, .	107	,,
Width of nave and aisles . . .	,, .	60	,,
Height of roof	,, .	34	,,
Height of western tower . . .	,, .	60	,,
Area	.	10,650 sq.	,,

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INDEX

Aisles, nave, 26, 34.
Anian, Bishop, 17.

Bangor, meaning of, 16.
Bells, 18, 21.
Bishops, List of, 55-61.
Bulkeley, Arthur, Bishop, 18.

Canonry, 29.
Chapter, 54.
Chapter House, 28, 39.
Choir, exterior, 28.
Choir, interior, 35.
Churchyard, 29.

Deane, Henry, Bishop, 18, 36.
Deanery, 29.
Deiniol, St., 16.
Dimensions, 33, 61.

Font, 34.

Giraldus, 17.
Glendower, Owen, 18, 27, 29.
Gwynedd, Owen, tomb of, 40.
Gwyon, Bishop, 17.

Herveus, Bishop, 17.
Humphreys, Bishop, 45.

Library, 43.
Lloyd, Humphrey, Bishop, 21, 45.

Mary's, St., destroyed church, 27, 34.
Missal, Bangor, 18, 43.
Morgan, Bishop, 21.

Nave, 33.

Organ, 48.
Organists, 52.

Palace, 29.

Restorations, 21.
Robert of Shrewsbury, Bishop, 17.
Rowlands, Henry, Bishop, 21.

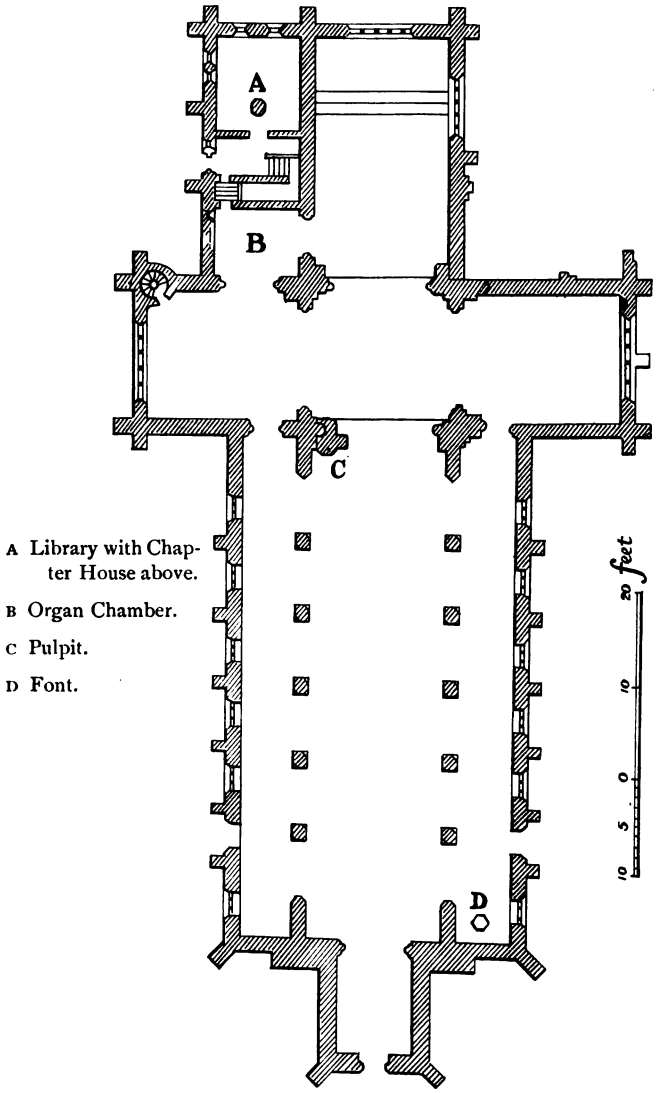
Skevington, Bishop, 26.
Stalls, 36.

Tombs, 39.
Tower, central, 28; interior, 35.
Tower, west, 26.
Transepts, 27; interior, 34.

Windows, 34.

Young, Richard, Bishop, 18.

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GROUND PLAN OF BANGOR CATHEDRAL

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